

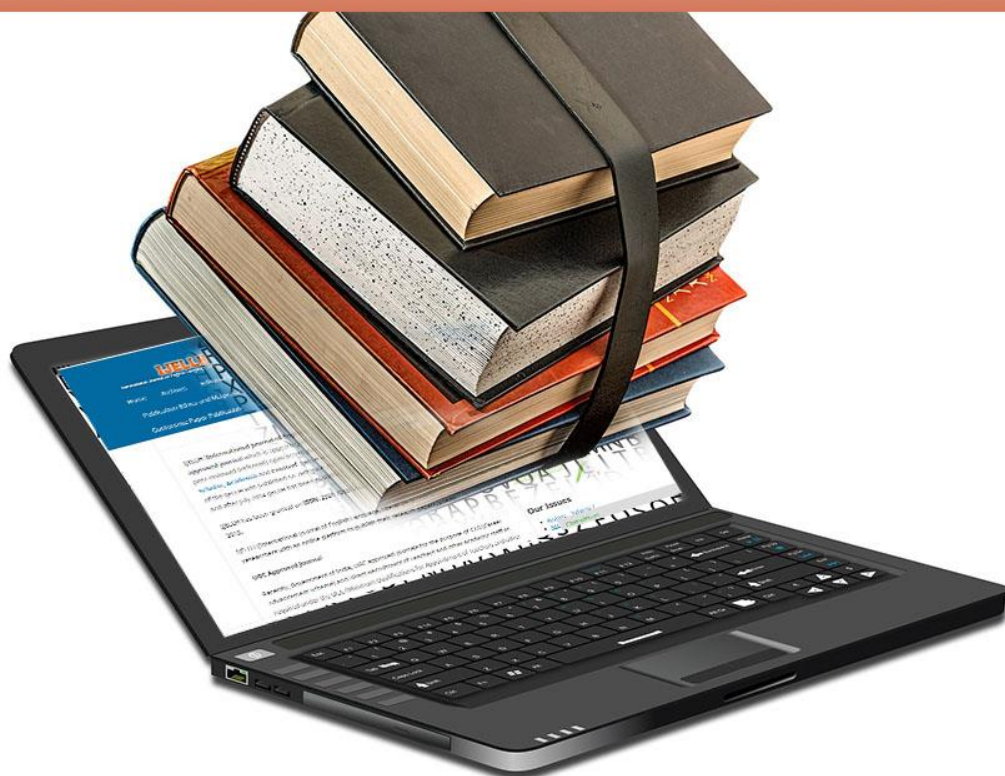
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Unravelling Intertextuality: A Postmodern Study of Heiner Mueller's "The Hamletmachine," and Richard Curtis' "The Skinhead Hamlet" with Reference to Shakespeare's "Hamlet"

Abstract

This paper intends to elucidate the postmodern literary trope of intertextuality in the light of its theorization by Julia Kristeva. The paper also seeks to highlight its uses for the depiction of the postmodern realities in the plays "The Hamletmachine" and "The Skinhead Hamlet" by Heiner Mueller and Richard Curtis respectively. It starts with the presentation and explanation of etymological and semantic derivatives of the term 'intertextuality', defines it in the light of theoretical perspectives of Bakhtin, Morson, Emerson, Kristeva and views its evolution through history from the Aristotelian period to the present age. The paper also seeks to present classifications of the concept of intertextuality to analyze these plays and tries to prove that some of the elements derived from intertextuality and its attendant derivatives have enhanced the thematic purposes of its use in the postmodern plays "The Hameltmachine" and "The Skinhead Hamlet," leaving deep impacts on the audience and the readers. These derivatives of quotations, revisions, translations, mosaics, calque and baroques along with various others as explained by Michele Marrapodi and its types as referred to by Kristeva and Shaw have been drawn, analyzed and elucidated with

reference to the context of these plays to understand their semantic implications. The paper also shows that the titles, structured and word plays, too, manifest interplay of various tropes of intertextuality, which have been explored in respect of their semantic roles within the plays. A short comparison of the plays has been made by the end to make the analysis better.

Keywords: Intertextuality, quotations, allusions, parody, irony, conventions

"The cultural environment of today is so much conclusively a new media environment, that a reassessment of the role of intertextuality is clearly required." (Allen 203)

Graham Allen's demand of the reassessment of the role intertextuality has played in the new literary texts seems to have emerged from postmodern ontological conundrum that is unrepresentable in common literary techniques. In fact, postmodern ontology is too complicated to be represented merely through texts. Various rhetorical devices and literary tropes are employed to draw meanings lurking behind the lines. Works after works have been churned out with overlapping of not only words but also of phrases and sentences, and sometimes of completely copied paragraphs with attribution to the original authors. Although Bakhtin, a formalist, too, has talked about the reuse of utterances saying as quoted by Gary Saul Morson and Caryl Emerson that "Each of us encounters a world that is "already-spoken-about" (137) yet attributed and unattributed use of previous texts in postmodern literature has given rise to the use of intertextuality as named by Julia Kristeva, a French poststructuralist. Intertextuality, as is understood in its literal meanings, is to use one text in another text in a certain specific way to create new meanings. The plays "The Hamletmachine" by the German writer Heiner Mueller and "The Skinhead Hamlet" by Richard Curtis, an American stage director and writer, too, are studded with the reuse of

texts, forms and styles. As the name suggests that both plays have been adapted from Shakespeare's masterpiece "Hamlet," they have been analyzed in the light of this hypotext in terms of intertextuality, and its different categories and elements. It is because of the postmodern reality that cannot be depicted without borrowing from history, sociology, anthropology, archeology etc. It also demands skillful use of different texts. The study sets to analyze the use of intertextuality and its different types and categories to highlight impacts it has upon the readers and the audiences alike.

It is also that both the plays have been written in different contexts. The play "The Hamletmachine" has been originally written in German and then translated into English. It presents the condition of the communist East Germany through different characters adapted from "Hamlet" by William Shakespeare. On the other hand, the short play "The Skinhead Hamle," presents postmodern condition in the United States. It has been staged over there around three years back. It depicts the present postmodern image where time is critical significance. It has been presented within a brief duration with the same characters but plenty of intertextuality. The present study analyzes the use of intertextuality in these plays as based on the hypotext of "Hamlet" by William Shakespeare, and then compares both the plays to see the impacts. Heiner Mueller and Richard Curtis have dexterously used different forms, types and categories of intertextuality in their plays "The Hamletmachine" and "The Skinhead Hamlet" to depict postmodern social ontology and leave the readers to feel the impacts. The use and subsequent impacts of intertextuality demonstrate the effectiveness of this literary device, making readers aware of the new ontological perspectives. However, this could not be executed without briefly tracing the origin of intertextuality through etymological and literal transformations, literal meanings, historical evolution and theoretical usage in different contexts. This review intends to present past and present theorization of this concept to draw a framework for the analysis of intertextuality, its

working, types and categories in the light of which the current analytical study of the plays is made to draw meanings of the reality depicted in them. The questions to be explored are how different types of intertextuality have changed the meanings of the play within in the given postmodern context, how these types have impacted the audience and how they are intended to be used. The question of the forcefulness of the impacts through comparative analysis of the plays regarding the use of intertextuality is also answered.

#### Intertextuality: Background, Evolution, Categories and Competing Terms

As far as literal meanings of intertextuality are concerned, Merriam-Webster dictionary defines it as a term that explains the use of a text in some other texts in a "complex interrelationship," ranging from intermingling as well as weaving of texts to produce other texts ("Intertextuality"). However, it has given two etymological derivations; one French and other Latin, both having almost the same meanings ("Intertextuality"). This seems quite strange that both etymologies have the same semantic results. On the other hand, Chris Baldick in his work *The Oxford Dictionary of Literary Terms*, has defined intertextuality with reference to Julia Kristeva to argue that this term depicts relationship of a text with other texts (128). Although Julia Kristeva is said to have coined this term in 1966 (Marrapodi 36), Michael Worton and Judith Still, in their phenomenal work on intertextuality and its theoretical practice, have shed detailed light saying that the practice has been underway since the time of Plato. They further state that it has been a "subliminal purveyors of ideology" (04) which Martinize Alfaro María Jesús has also supported, arguing intertextuality has evolved from the plurality of voices Plato inserted in his famous method of dialogues, or philosophical debates (269). Michael Worton and Judith Still continue saying that intertextuality has been in vogue in the shape of dramatic creations from multiple "mass of texts", "oral traditions of myths" and "stock characters" during

Aristotelian times (04). Its use continued with Longinus, they say, in the shape of "sublime...an imitation" (05) until it reaches Bakhtin, who slightly mentions it in his concept of dialogism which Martinize has quoted as a combination of center, non-center and a relationship between both (270) but in terms of meanings. This journey of this postmodern term through classical literature to English classical period and the modern period is surprising. Martinize includes Saussure's semiotics and theoretical framework of signified and signifier in this category of the use of intertextuality, which reaches Julia Kristeva, who is known to have used this term in her book *Word, Dialogue and Novel* for the first time (36). Attributing to Bakhtin, she says that literary structure is "generated in relation to another structure" adding "What allows a dynamic dimension to structuralism is...[Bakhtin's] conception of the 'literary word' as an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings; that of the writer, the addressee (or the character) and the contemporary or earlier cultural context" (36). She further says that a text is "a mosaic of quotations," the reason that poetic language is "read as at least double" (37) or in other words having multiple meanings. She goes on to say that this insertion of quotations leads to "permutation of texts" in which various utterances, borrowed from other texts, intermingle and "neutralize one another" (38). By neutralizing, she means that one quotation may enhance the actual meanings that are countered by the use of another quotation from some other work, or works, and this process continues indefinitely with the evolution in history, culture and ultimately cultural representations through different types of discourses.

Regarding intersection of words, Kristeva has mentioned two important axes, horizontal of subject-addressees and, vertical of text-context, leading her to conclude "double[ness]" of the text (37). However, she has not commented its impacts on semantic relationships of the quotes or words. Unraveling it further, Roland Barthes has differentiated

work and text, adding a text has multiple meanings after it is woven from various other texts subject to various interpretations of "language viewed intertextually" (69-74). As the world has come closer together than before, he adds, a text is now a mixture of multiple texts taken from other cultures, putting the reader in the center to deduce meanings (148). It could be that he means the death of the author, as he is attributed to have said, but it is clear that he means readers as the center of meaning making process. He is of the view that this mixture gives final unity to the text as its destination (148). This may seem that he is opining in favor of multiplicity of meanings, or varied interpretations and it is, indeed, his purpose that he makes clear. This leads to types and categories of intertextuality manifesting varied interpretations.

As far as the categories, types and classification of this term are concerned, they are as many as its meanings. Types of intertextuality and its categories have been discretely explained by Michele Marrapodi in his book, *Shakespeare, Italy and Intertextuality*. He has included revision, translation, direct quotations, sources, conventions and configurations, genres and paralogues as different types (14-16). He is of the view that in revision, a text is changed to suit some other historical period, while in translation the transfer of meanings occurs from one language to another language (16). He goes on to say that even using sources to write something is a type of intertextuality, while copying and imitating conventions and generic frames are some other types (22). By paralogues, he means the supertexts are consulted and used in religious contexts (24). In other words, when religious scholars, theologians and religious figures quote and cite different sacred sources, it is a type of intertextuality derived from those supertexts, the Scriptures. However, in terms of occurrence, intertextuality could be obligatory in which a deliberate homage is paid to a certain ancient master through a direct attribution, or indirect and implicit reference through their words, Martinize argues (273). On the other hand, Philip Shaw has termed these types



and categories optional and accidental, while commenting on Kristeva's concept with reference to Bakhtin and Fairclough, saying further that interdiscursivity and intergenericity are two other major examples of intertextuality (136). By interdiscursivity, he means to cite or quote a discourse within a discourse and by intergenericity he means to amalgamate a genre within a genre. Although his field is somewhat different, the terms have been borrowed with reference to literature and linguistics which he explains later. However, most of relevant competing terms used in determining meanings have been explained by Marko Juvan in his book *History and Poetics of Intertextuality* in which he says that a concealed, or obvious relationship of a text with other texts is transtextuality (126). He has referred to Gerard Genette to explain another term paratextuality, which he says, is a commentary on the text's position about titles and headings, while pre-text copying has been named by him as metatextuality (126). Explaining some other relevant terms, he argues that hypotext is the main text from which everything is borrowed, hypertext as having crossed boundaries and intertext or supertext as a religious text from which other texts borrow contents to cite for religious arguments (126) such as the Koran and the Bible from which Muslim and Christian scholars borrow texts to support their religious arguments. William Irwin, speaking about intertextuality with relation to literature, argues that the term intertextuality has engulfed the important literary device of allusion (227), while Linda Hutcheon has termed intertextuality a way to give insight to the reader (11) to make him feel as having read the text. Still another postmodernist, Fredrick Jameson calls this issue an imitation used for mocking or smiling at (17-21), which is somewhat similar to Linda Hutcheon with a slight difference. On the other hand, another critic John Fiske has claimed that horizontal and vertical intertextuality regarding reference to other books and genres respectively enhance understating (87) of the readers about the existing text they are engaging with, leading to the use of manifest or constitutive intertextuality (Fairclough 171-172). This is



also somewhat explicit in meanings as well as in references. In other words, not only does intertextuality include structural but also linguistic, literary and thematic elements which are often intended to reflect textual, literary as well as cultural underpinnings through its subtypes such as allusions, translation, revision, quotations, calque, plagiarism, or pastiche.

#### The Case of "The Hamletmachine" and "The Skinhead Hamlet"

Heiner Mueller and Richard Curtis have dexterously used different forms, types and categories of intertextuality in "The Hamletmachine" and "The Skinhead Hamlet" to make desired impacts on the readers and the audiences. The uses and impacts of intertextuality demonstrate the effectiveness of this literary device in reflecting the postmodern ontology. Analysis of both the plays comprises elements of conventions and configurations including the use of quotations, revisions, translation, plagiarism.

As far as the play "The Hamletmachine" by Heiner Mueller is concerned, its title suggests that it has both obligatory as well as intentional uses of intertextuality (Martinize 269). It shows that this title has been borrowed from its hypotext (Juvan 126) "Hamlet." It also is showing the use of intergenericity (Kristeva 136). The characters are the same, having similar names, though different personas, and have been presented living in the world as the ordinary world of the postmodern age. Other other than this, there is no use of other conventions of its hypotext.

As far as quotations, allusions, revisions and translations are concerned, there are plenty of examples in the play used at different places. In terms of quotations, Heiner Mueller has either twisted the original Shakespearean words, or paraphrased them to put into the mouth of his modern characters living in what Zak Risinger, a reviewer, says "at the end of East German Communism," for he is forced to call the play as having no "conventional plot" (Risinger). The characters of "The Hamletmachine," however, have

some resemblance with the original characters of the hypotext (126) but they are ordinary people living under oppression and voicing their ordinary concerns. The twists and turns in quotations if put verbatim are not extraordinary. For example, the translator Dennis Redmond has put all the capital lines in the same way, showing they are in English in capital letters such as in the first capital lettered text "WHO IS THE CORPOSE..." (01). This is given in the blank verse to demonstrate the grandeur of style, borrowed from its hypotext. Besides this, there are various other examples twisted to reflect the life of this ordinary Hamlet in these trying times. This is not like the prince Hamlet. Given the circumstances of this play, the allusions are bound to occur at various places such as "Denmark" referred as a "concentration camp" (02). This is an allusion to Auschwitz where the Jews were gassed. It has been used to show that the incumbent circumstances are not different either – a rather crude analogy with the concentration camps to heighten the sense of human barbarity and cruelty. Another example is that of a direct quote from "Hamlet" as "HE WAS A MAN WHO ONLY TOOK ALL FOR ALL" (01), which is in capital letters. It is the same as given in the hypotext except change of mechanics and last phrase "He was a man. Take him for all in all" (Hamlet I.ii.195). Such changes in mechanics and phrases occur throughout "The Hamletmachine" to suit the circumstances the characters are leading. This is an attempt by the writer to show that all characters are as important as Hamlet himself, and all are experience the same predicament as Hamlet had centuries back. This is a satire on Hamlet's situation, or it could be an irony of circumstances of the present age. However, in Hutcheon words it is parody (Hutcheon 1-12).

However, the most important intertextuality in this play is in the form of quotations, which have been translated and changed in likely revision such as the case of Horatio to whom Hamlet holds very close to his heart in hypotext "Hamlet" saying "Sir, my good friend. I'll change that name with you" (I. ii. 165), but in "The Hamletmachine," Hamlet

rather detests him saying "NO PLACE FOR YOU IN MY TRAGEDY-PLAY" (Mueller 02). This type of intertextuality is translation and parodic in nature (Jameson 21). It is because its objective is to laugh at how the characters try to achieve grandeur in normal and ordinary settings, equating or belittling himself and his attendants with the grand characters of the past. This twisting and changing of quotation could also be called calque or borrowed translation, and then retranslation such as a similar quote "THIRD COCK'S CROW" (Mueller 07) shows, which is taken from "Hamlet" where it is "cock crows" (Hamlet I. ii. 151). This also is a good example of "interdiscursivity" that Kristeva has mentioned with reference to Bakhtin (136). However, it cannot be taken as a direct quotation, as it has been neatly merged into an already given quotation to suit the situation for the character. Mueller has borrowed several other allusions from some other texts besides the hypotext of "Hamlet."

The sources Mueller has used from other texts vary according to the nature of the times in which the play has been presented and staged. For example, he has borrowed "PEST IN BUDA" (Mueller 01) as "plague" and twisted it to use it as a pun on the Budapest uprising of 1956 (Mueller footnote 09). The impact of this allusion is that it is pointing to the modern times of the play, and postmodern reality depicted in it. There are various other allusions to great figures in history such as "Dr. Zhivago" (05), "MACBETH" (06), "RASKOLNIKOV" (06), "Marx Lenin Mao" (07), references to other texts "Electra", "Heart of Darkness" and "Under the Sun of Torture" (08), and historical figures such as "RICHARD THE THIRD" (02). This is an attempt to connect the past with the present to show the continuity of the history as well as historical evolution. It also seems that Mueller has applied horizontal as well as vertical intertextuality to enhance meanings of the dialogues (Fiske 87). This usage of different types of intertextuality within the given circumstances speak volumes about Mueller's avant-garde approach but Susan Cook argues

that "Muller's play does not shatter canonical boundaries because too many elements of the original remain intact" (Cook). This rather seems strange seeing he has used every other category of intertextuality over which Susan Cook is forced to call Mueller's play as "the Anti-Hamlet, the counter-Shakespeare," which is contrary to her own claim (Cook). Due to being "densely packed intertextual collage," Andreas Hofele calls the circumstances in the play "The Hamletmachine" a situation where "The zero point of tragedy is reached," adding it is "the death of tragedy as well" (724). In other words, Andreas has argued that the postmodern circumstances have subverted the very idea of tragedy, and "The Hamletmachine" has exemplified this idea in the shape of intertextual references. Perhaps, that is the reason that Brian Walsh has called this play a "species of intertextual," which according to him has "a script that consciously puts itself at the juncture of preceding dramatic forms and traditions" (25). This also means that the script as well as the staging of the this play and its interlink with the previous plays show that it has come at the point where the differences in forms have become a norm. It should be different to reflect the postmodern reality, or lose its charm. The same goes for intertextuality in "The Skinhead Hamlet" by Richard Curtis, which too, is very short but loaded with meanings on account of the use of intertextual elements.

In terms of intertextuality, "The Skinhead Hamlet" is not as rich as "The Hamletmachine" is due to its being a brief play with only a few dialogues in each scene of all the acts. However, in terms of conventions and configurations (Marrapodi 16), this play is a direct copy of its hypotext (Juvan 126) due to its close resemblance with the nature of its genre such as acts and scenes. This is a case of "intergenericity" (Kristeva 136) where the classical genre has been parodied to depict the modern complex ontology. "The Skinhead Hamlet" has total five acts like its hypotext (126), "Hamlet" with each act having some scenes. However, in terms of dialogue, it has only a few dialogues in each scene (Curtis 2-

6). It also has followed the unity of place in that it opens in "Elsinore Castle" (01). However, rest of the places are a bit different despite having close resemblance to the ancient battlements and palaces. The play clearly states in its epigraph written by Richard Curtis and other editors about their hope of making impacts on the audiences like "the New English Bible" (01). These are expectations of the writer and the editors how its impacts would equal that of its hypotext, and that it would become popular for the depiction of modern abusive reality of informality. In terms of language and dialogue, the play comprises short but very crispy slangs of modern English spoken by rustic folks of the African American origin. It also shows that it is a new adaptation. There is intertextuality of appearance too, as the ghost appears in the same way, but it has to face the innuendos of Hamlet (3-4). Almost all the other characters, except the absence of some minor characters, are the same.

Where the questions of quotations, allusions, revision and translation or plagiarism are concerned, it seems that the play heavily relies on its hypotext (126) in terms of its conventions and configurations (Marrapodi 16) but in terms of quotations, it is quite parsimonious. There is no direct quotation taken from "Hamlet" but some quotations have been modified to suit the modern situation. For example, Hamlet tells Ophelia to "Fuck off to a nunnery" (03), which is a direct twist to Hamlet's original dialogue "Get thee to a nunnery" in the hypotext "Hamlet" (Hamlet III. i. 131). Semantically, this is highly disparaging not only for the character of Hamlet but also for the audiences in this postmodern situation. This is ironic too. There are clear allusions in some of the revisions and translations such as the allusion of poison is in the single utterance that the Ghost has spoken in the Scene-IV "He poured fucking poison in my fucking ear!" (Curtis 02). This is not a twist but only a reference to the original revelation that father Hamlet's ghost made in "Hamlet."

Whereas soliloquies are concerned, the play has followed the tradition too, but it is a single line that copies "to be or not to be" (Shakespeare III. i. 64), which is also an invective "To fuck or be fucked" (Curtis 03). It, too, has disparaging impacts about the characters and the play on the audience. In the same way, there are two major allusions in the play; one of nunnery in the Act II and second of Phoebus in the Act III (03). However, both have the same function that is irony and parody (Hutcheon 17). There is another revision of a dialogue that Hamlet speaks about silence in "Hamlet" given as "the rest is silence" (Shakespeare V. iii. 395). Here it is given as "The rest is fucking silence" (06). It is again in slang and highly ironic. Despite all these invectives and innuendoes, it seems this is an obligatory intertextuality, rather than accidental (Martinize 269) and that it is metatextuality (Juvan 28) in which even the title has been borrowed and twisted to "The Skinhead Hamlet."

#### Comparison and Contrast of the Impacts of Intertextuality in "The Hamletmachine" and "The Skinhead Hamlet"

As far as the impacts of the intertextuality are concerned, the objectives of Heiner Mueller and Richard Curtis are almost the same. Whereas Mueller is highly detailed and pedantic, Curtis is very simple, easy and sarcastic. The objective of both of them is to show the postmodern reality using intertextuality.

In "The Hamletmachine," the title is highly ironic and echoes the words of Fredrick Jameson about copying and borrowing from other texts with the intention to make fun of them (21). Rest of the play, too, demonstrates this fact that it has been written for very confused, paranoid, schizoid and psychologically destroyed characters. The play has no linearity, no unity of time, space or place. Even the dialogues and language pieces have

been distorted. Although it demonstrates the play as a postmodern play, the most important fact about its postmodernity is the use of "language game" (Biletzki) as Lyotard has used to present his concept of metafiction (71). There is a clear use of parody of the situation of the supertext (Juvan 126) in "The Hamletmachine" which makes the confusion of Hamlet similar to that of every other character in the play where Ophelia, Gertrude and all other women and men are paranoid, living in somewhat uncertain times on the edge of fear. This situation is completely contrary to the original supertext (126). That is why dialogues of each of these characters are echoing intertextuality either through illusions to the original dialogues, or with certain twists and turns of wording. This leads to irony but, at times, it becomes too much serious as Linda Hutcheon has stated about parody that it is not only ironic or mimicry but "another formulation, repetition with critical distance, which marks difference rather than similarity" (06). For example, the parody of the character of Hamlet through the same character is not an ironic parody when he says that "I am not Hamlet" (Mueller 05). Rather it seems it is a truth and he is unemployed. This becomes parodic as well as ironic, and in another sense a difference through repetition instead of similarity (Hutcheon 06). The impact of this critical distancing from the original "Hamlet" in Hutcheon's terms seems a terrifying specter of the postmodern age and the political confusion prevalent at the time "The Hamletmachine" has been written to manifest. However, when it comes to direct quotes, the impact is not only ironic but also confusion, and that there is only hope for the characters, and no order which old Hamlet has vowed to set right in the original text saying "I was ever born to set it right" (Hamlet I. v. 188). The twist in the original text of "Something is rotten in the state of Denmark" (I. i. 04) in words "the state of Denmark" replaced with "AGE OF HOPE" (06). This intertextuality is specifying ironic meanings of this revised quotation in this postmodern age where it seems to the characters that there is dillydallying in their own reflection about the age and the



situation of hopelessness. This intertextuality of revision and allusion solidify this concept of the play that it is depicting postmodern confusion and not classical or Shakespearean order.

Similarly, the language of invectives and innuendos in "The Skinhead Hamlet" has surpassed all the limits of decency but it is quite interesting that they, too, show the same vein of intertextuality of revision and allusions with slight changes of wording to suit the situation and the character. There is nothing else except slangs used in everyday language which is a depiction of taking the play to maximum limits of linguistic or language games (Lyotard 71). This type of intertextuality not only creates a laughter on the face of the audiences, but also creates sarcasm against the democratization of literature with common idioms, a hallmark of marginalized class. However, there is also a sort of wry smile that such language games (71) cause to the audience, for by the end Fortinbras copies the words of real Fortinbras of "Hamlet" and says "Let's piss off" (06) which is copied from "Let four captains / Bear Hamlet" (Hamlet V. ii. 440). This impact of intertextuality makes the play ironic but it is the real representation of the postmodern ontology. As this is a very short play, its impact is not as forceful in terms of the impacts of intertextuality as is of "The Hamletmachine," which is rich with allusions, quotations, revisions, translation and even conventions and configurations. The depiction of postmodern reality in "The Hamletmachine," therefore, is more forceful, more impactful, more complex and more representative of the times as well as the reality.

This brief analysis of these two plays "The Hamletmachine" and "The Skinhead Hamlet" demonstrate the skillful use of intertextuality and different elements of conventions and configurations. The use of intertextuality in both of these plays is intended to convey different ironic, parodic and conflictual meanings of dialogues, circumstances and postmodern ontology. Where "The Skinhead Hamlet" is rich with conventional and

configurational intertextuality which have rather enhanced its conflictual meanings of the circumstances in which it was staged, the play "The Hamletmachine" is richer than it due to the use of direct quotations, imitations of the supertext of "Hamlet," copying, revision and allusions. The comparison and contrast of the play shows that the impact of the use of intertextuality has been tremendous on the texts as well as on the audiences and the readers. Though most of the impact is ironic and sarcastic, it also is serious and somber at places, demonstrating complex realities of the postmodern world, which sometimes get too complex to be unraveled without the invocation to classical imitation that has been done through different types of intertextuality. Therefore, Heiner Mueller has also used pastiche and historiographic metafiction to enrich his thematic representation of the postmodern reality to back up intertextuality. In the attempts made by Mueller and Curtis intertextuality and its categories have played a critical role to help the authors reach their target audiences and convey their intended meanings of the reality they have presented. "The Hamletmachine," however, excels "The Skinhead Hamlet" on account of dexterity and skillful use of intertextuality.

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